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KUNKEL'S MUSICAL REVIEW

DECEMBER, 1900

Vol. 23. No. 12.

Whole No. 276

32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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PIANO DUET.

- MOSZKOWSKI, MORITZ. Aurora.

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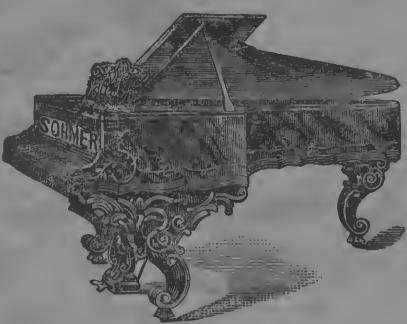
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NEAR 13TH.

MISS CLARA WOLFSOHN, daughter of Mr. and Mrs. Henry Wolfsohn, was married on Thursday evening to Mr. George W. Hammerschlag at the Waldorf-Astoria. It was a unique wedding in a musical way, many prominent artists participating.

LA GRIPPE AND ITS SENSIBLE TREATMENT.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-

grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medicine to relieve these and to meet the indication for a tonic, is Antikamnia & Quinine Tablets. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C. A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract, especially coughing at night, tickling

cough, etc., there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

MADAME SANSON, a granddaughter of the composer Boieldieu, has lately died in France, and has left a will of a very philanthropic kind. She has bequeathed a splendid house and estate situated near Rouen as a retreat for artists, musicians, men of letters, and others. A sum of \$140,000 has been devoted by Madame Sanson to the maintenance of the retreat. In memory of Boieldieu, a native of Rouen, who first became known as a musician in the cathedral there, his granddaughter has made a special bequest of 5,000 francs to be used for the needs of the choir of Rouen Cathedral.

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MUSICAL REVIEW

December, 1900.

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THOMAS M. HYLAND, . . EDITOR

DECEMBER, 1900.

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KUNKEL CONCERTS.

The Kunkel Concerts, given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin avenues, are proving more popular than ever and are attended by most fashionable and critical audiences. A special feature of each concert has been the giving away to some one of the audience a magnificent \$400 piano. The following ladies received pianos at the first three concerts: Miss Rose Binks, 1927 Burd avenue; Miss Emma Pfeiffer, 3609 Blair avenue, and Mrs. L. N. Beeson, 3411A Caroline street.

The following admirably selected programmes were rendered.

267th Kunkel Concert (First Concert of the Season)—Wednesday evening, November 21, 1900.—1. Piano Duet, Zampa Overture (Herold), Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo, Concerto, Op. 26, Bruch; a. Prelude—Allegro Moderato; b. Adagio; c. Allegro energio. Signor Guido Parisi. 3. Song, Grand Aria, Ah Fors'e lui, from Traviata, Verdi. Miss Mae Estelle Acton. 4. Piano Solo—a. The Last Rose of Summer (Paraphrase), Kunkel; b. Monastery Bells, Wely. Mr. Charles Kunkel. 5. Violin Solo, Ziguenerweisen (Gipsey Traits), Sarasate. Signor Guido Parisi. 6. Song, Grand Aria, My Native Land I'll Ne'er See Thee More, from Aida, Verdi. Miss Mae Estelle Acton. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

268th Kunkel Concert (Second Concert of the Season)—Wednesday evening, November 28, 1900.—1. Trio for Piano, Violin and Violoncello, op. 59 (classic-romantic), De Beriot; a. Moderato; b. Adagio; c. Rondo. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song, Grand Aria, O Harp Immortal, from Sappho, Gounod. Miss Marie Uhrig. 3. Violin Solo, Concert in G minor (first time in America), Tirindelli; a. Allegro ma non troppo; b. Andante Idilliaco; e. Leggiero e scherzoso. The late European sensation. The musical public of London, Paris, Berlin and Vienna

pronounce it the greatest Violin Concerto of modern times. Signor Guido Parisi. 4. Piano Solo—a. Bubbling Spring (Caprice), Rive-King; b. Water Sprites (Polka Caprice), Kunkel. This composition was Sousa's greatest success on his late European tour. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 5. Violoncello Solo, Simple Aven (A Simple Promise), Thome. Mr. P. G. Anton. 6. Song, Calm as the Night, Bohm. Miss Marie Uhrig. 7. Trio for Piano, Violin and Violoncello—a. A Dream, Thome; b. Laughing Eyes (Polka), Hofmann. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 8. Piano Solo, Ungarische Fantasie, Liszt. Charles Kunkel.

269th Kunkel Concert (Third Concert of the Season) Wednesday evening, December 5th, 1900.—1. Duo for Two Pianos, Sarabande and Variations, Conrath. (1) Tema; (2) Diologo; (3) Memento



ADELAIDE NORWOOD.

Giocoso; (4) Scherzino; (5) Romanzo; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale Marcia Trionfale. Messrs. Charles Kunkel and Louis Conrath. 2. Violin Solo, Souvenir de Haydn (Grand Fantasie), Leonard. Mr. Hubert Bauersachs. 3. Song, Grand Aria, from Philemon et Baucis, Gounod. Miss Mae Estelle Acton. 4. Piano Solo—a. Twilight Musings (Reverie and Waltz), Johnson; b. Rippling Waves (Caprice), Jacob Kunkel. Mr. Charles Kunkel. 5. Violin Solo, Liebeslied (Song of Love), Conrath. Mr. Hubert Bauersachs. 6. Song, Grand Aria, Caro Nome, from Rigoletto, Verdi. Miss Mae Estelle Acton. 7. Piano Duos on Two Pianos—a. Gavotte, Queen of the Ball, Pirani; b. Andante, Celestial Harmonies, Himmel; c. Mid-Summer Night's Dream Music, Kunkel-Liszt-Mendelssohn; (1) Nocturne; (2) Dance of the Fairies; (3) Wedding March. Messrs. Charles Kunkel and Louis Conrath.

C ASTLE SQUARE OPERA CO.

The following story of "The Queen's Lace Handkerchief," presented by the Castle Square Opera Co., will be found of special interest in view of its production at Music Hall. The action of the opera takes place at the Court of Portugal, in 1570. The kingdom is ruled by the Ministry, headed by the Prime Minister, who is in league with Philip II. of Spain, and who, to keep the power in his own hands, foments discord between the young Queen and the King, and encourages the latter in all sorts of dissipations. Cervantes, the poet, banished from Spain, is at the time a Captain in the Royal Guards, and in love with Irene, first lady-in-waiting to the Queen. These two befriend the young King and Queen, and desire to depose the Ministry. Cervantes is appointed reader to Her Majesty, and her neglected girlish heart conceives a sentiment for him. She writes on her handkerchief: "A Queen doth love thee, yet thou art no King," and placing it in the MMS. of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is a Portuguese Minister of War and "Sancho Panza" the Minister of Instruction, Cervantes is arrested for treason in libelling them. Irene and the King effect his release by proving that he is insane; and the faithful sovereigns ascend the throne and declare the regency at an end. The Prime Minister then plays his last card, and hands the King the Queen's lace handkerchief with the compromising words written on it. Cervantes is again arrested, and the Queen banished to a convent. Escaping his guards, however, Cervantes joins the brigands. They capture the Queen as she is traveling to the convent, and disarming themselves as host and waiting-maid of the wayside inn, they serve the King, who comes that way to hunt, and explain all to him, the compromising handkerchief being declared a message sent to the King by his wife through Cervante's friendly hand.

C HORAL SYMPHONY SOCIETY.

The Choral Symphony Society will give its third concert of the season Thursday evening, December 27th. "The Messiah" will be rendered with the following soloists: Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Hamlin, tenor; Charles W. Clark, bass; Charles Galloway, organist.

UNION MUSICAL CLUB.

The Union Musical Club will give the following concerts during the season:

- December 15—Club concert.
- January 5—Lecture recital. Arthur Whiting.
- January 19—Choral concert.
- February 16—Artist, a violinist or 'celloist, not yet chosen.
- March 2—Lecture recital. Homer Moore and Alfred G. Robyn.
- March 16—Lenten Choral concert with artist.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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March 30—Club concert.
April 13—Lecture recital, Ernest R. Kroeger.
April 27—Club concert.
May 11—Kneisel Quartet.

SIEVEKING, who returns this season, will bring with him a Concerto by Rachmaninoff, also a Concerto by Stenhammar, which was introduced years ago by Rummel.

MASCAGNI has now printed the libretto of his new opera, "Maschere," which will be produced simultaneously at five Italian opera-houses on January 17th.



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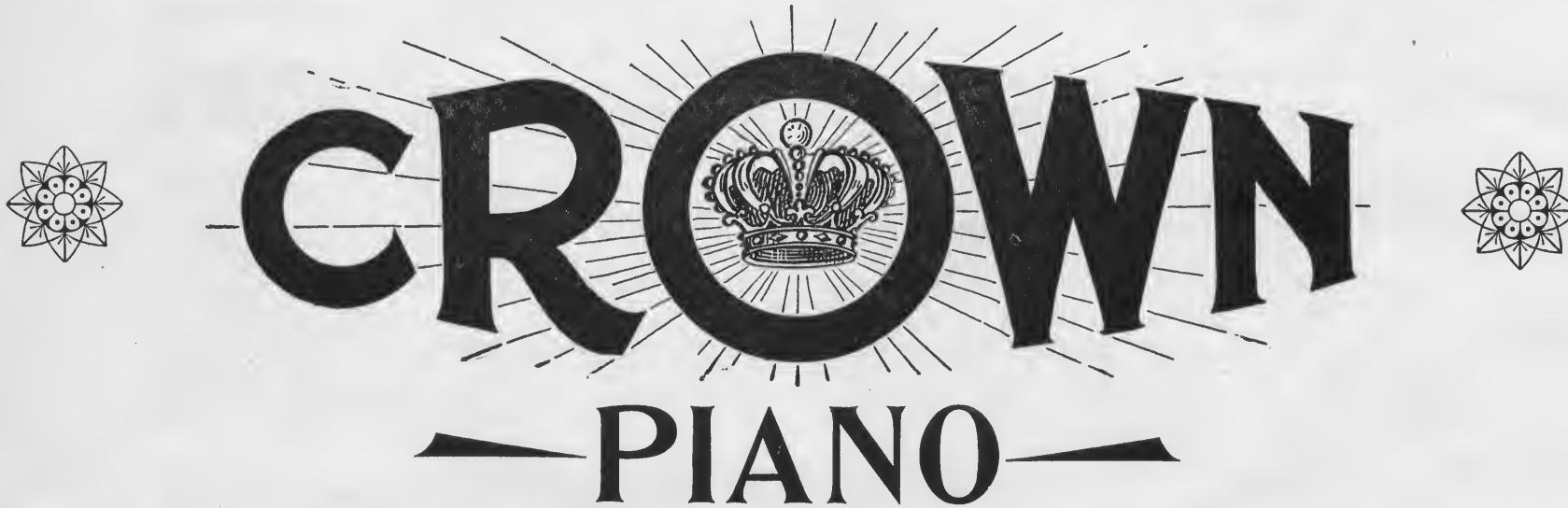
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I SING TO THEE.

LIEBCHEN ERHÖRE MICH.

Serenade.

Moderato con grazia. ♩ = 100.

ADOLF JENSEN. Op. 32.

The musical score consists of five staves of piano music. Staff 1 (top) is labeled "alla Guitara" and includes fingerings (1-5) and dynamic markings (p, f). Staff 2 shows a melodic line with fingerings (1-5) and dynamic markings (p, f). Staff 3 continues the melodic line with fingerings (1-5) and dynamic markings (p, f). Staff 4 shows a melodic line with fingerings (1-5) and dynamic markings (p, f). Staff 5 (bottom) shows a melodic line with fingerings (1-5) and dynamic markings (p, f).

The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a dynamic of **f**, followed by **p**, **pp**, and **dolce.**. Fingerings are indicated above the notes, such as 5-4-3-2-1 and 5-3-2-1. Pedal markings like **Ped.** and **Ped. *** are placed below the bass staff. The second system begins with **p**, followed by **p**, **p**, and **a tempo.**. Fingerings like 2-3-1, 2-4-3-5, and 2-3-1 are shown above the notes. Pedal markings like **Ped.** and **Ped. *** are also present.

Adagio

poco a poco cresc.

1592 - 30

Edition Kunkel.

I LONG TO TELL THEE.

3

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. $\text{♩} = 112$.

Once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That
ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie
dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht.. ver - gisst

1606-3

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AURORA.

CONCERT WALZER.
*Als Duet frei bearbeitet von
 Louis Conrath.*

Secondo.

Moritz Moszkowski.

Allegro con brio. $\text{C} = 84$.



Primo.



AURORA.

CONCERT WALZER.
Als Duet frei bearbeitet von
Louis Conrath.

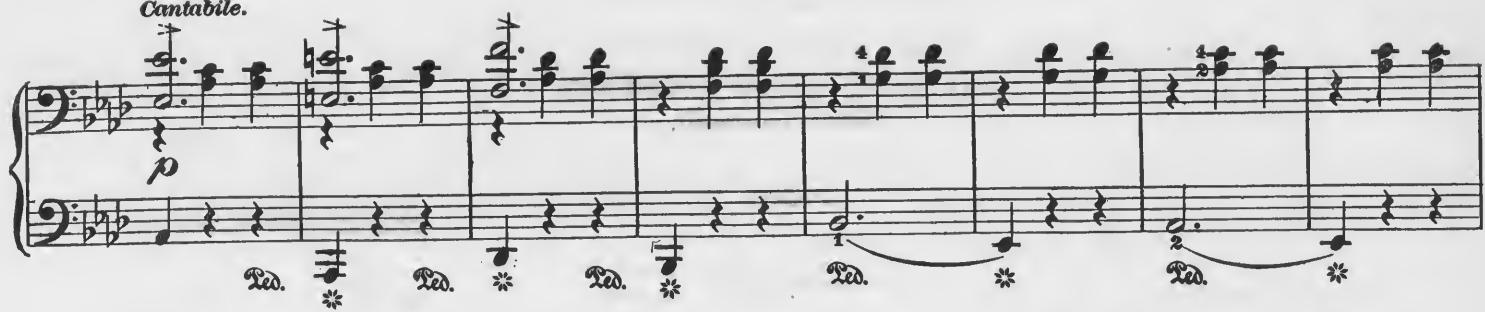
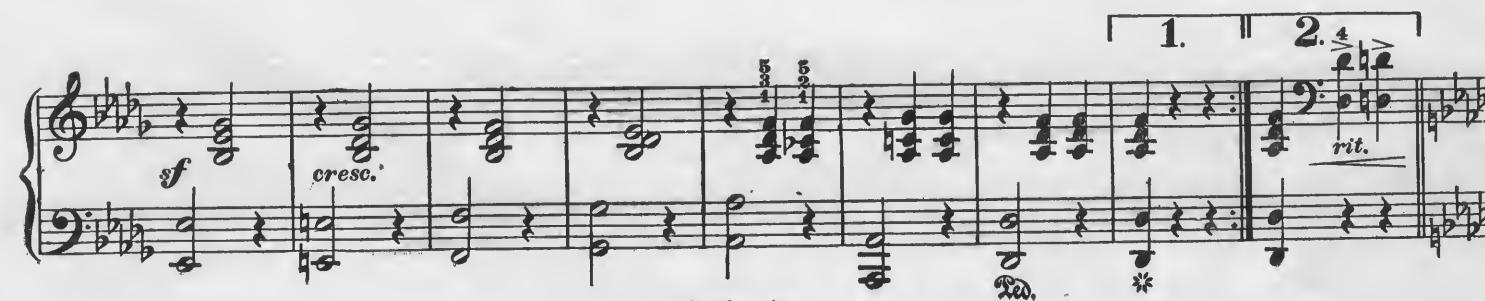
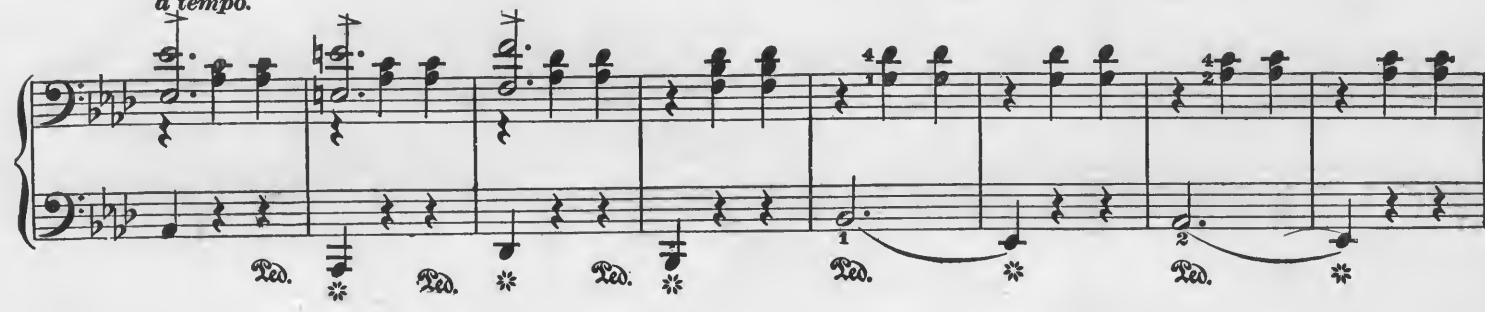
Primo.

Moritz Moszkowski.

Allegro con brio. $\text{d} = 84$.



4

*Secondo.**Cantabile.**a tempo.*

1539 - 16

1539 - 16

Scherzando.

a tempo.

grazioso.

6

*Cantabile. a tempo.**Secondo.*

Measure 6 ends with a fermata over the bassoon line.

Risoluto.

The section concludes with a dynamic ***ff ff*** in the bassoon staff.

1529 - 16

Secondo.

p

rit.

a tempo.

1539 - 16

Primo.

The sheet music consists of six staves of musical notation for piano, labeled "Primo." The music is in common time and includes the following elements:

- Staff 1:** Treble clef. Dynamics: *p*, *f*. Fingerings: 1, 2, 3, 4, 5. Performance instruction: *rit.*
- Staff 2:** Treble clef. Fingerings: 1, 2, 3, 4, 5.
- Staff 3:** Treble clef. Dynamics: *f*, *mf*. Fingerings: 1, 2, 3, 4, 5. Performance instruction: *a tempo.*
- Staff 4:** Treble clef. Fingerings: 1, 2, 3, 4, 5.
- Staff 5:** Treble clef. Fingerings: 1, 2, 3, 4, 5.
- Staff 6:** Treble clef. Fingerings: 1, 2, 3, 4, 5.

Below the sixth staff, the page number "1539 - 16" is printed.

10

Secondo.

1

2

1539 - 16

Primo.

Sheet music for piano, page 8, featuring six staves of musical notation. The music is in common time and consists of six staves, each with a treble clef and a key signature of one flat. The notation includes various dynamics such as *f*, *mf*, *ff*, and *p*. Articulations include *ped.* (pedal), *** (staccato), and *Con energia.* (with energy). Performance instructions like *leggiero* and fingerings (e.g., 1, 2, 3, 4, 5) are also present. The bottom staff contains the date *1939-16*.

Secondo.

421 521 421 521

cres. - cen - do.

* *Ad.* * *Ad.*

Primo.

f

f

* *Ad.* *

* *Ad.* * *Ad.* *

l.h.

2 1 1 1

(4) (4) (4)

Cantabile.

a tempo.

p

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

* *Ad.* *

Primo.

The image shows two staves of musical notation for piano. The top staff begins with a dynamic of *p* and features several grace notes. The bottom staff starts with a dynamic of *f*. Both staves include performance instructions such as "rit.", "Secondo.", "Ped.", and asterisks (*). The music is set in common time and includes various note values and rests.

Cantabile.

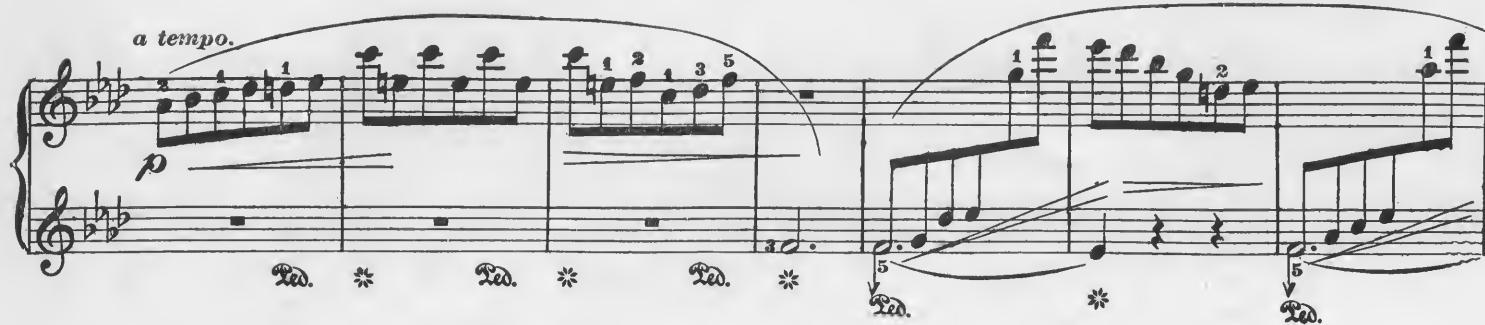
Musical score page 14, second system. The top staff continues the eighth-note pattern from the first system. The bottom staff begins a new section with sixteenth-note patterns and a dynamic of forte (f).

Musical score page 14, third system. The top staff starts in common time with a treble clef, then changes to common time with a bass clef. The bottom staff shows sixteenth-note patterns with dynamic markings like "ores-" and fingerings (5, 421, 531, 521, 421).

Musical score page 14, fourth system. The top staff starts with a treble clef and common time, then changes to common time with a bass clef. The bottom staff shows sixteenth-note patterns with dynamic markings like "cen-", "do", and "pomposo.". The page number "1539 - 16" is written at the bottom of the staff.

Primo.

15



pomposo.

8-----

1539 - 16

Secondo.

ff mf ff mf ff

ff ff ff ff

1. 2.

ff ff ff ff

Animato.

521 531 542 531

521 531 542 531

521 531 542 531

cresc.

521 531 542 531

strepitoso.

521 531 542 531

521 531 542 531

521 531 542 531

521 531 542 531

Risoluto.

ff fferes - cen - do. ff ff

ff fferes - cen - do. ff ff

1539 - 16

Primo.

17

2. *Animato.*

Risoluto.

1529-16

MARCH.**MARSCH.**

D major.

*Notes marked with an arrow (↗) must be struck from the wrist.***Gurlitt - Sidus Op.101.****Vivace ma non troppo.** ♩ - 138.

1.

1520 - 16

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THE FAIR.

(KIRMESS.)

C major.

Notes marked with an arrow (↗) must be struck from the wrist.

Gurlitt-Sidus Op. 101.

Vivace. ♫ - 132.

GAVOTTE.

From the 2nd Violin Sonate.

Aus der 2ten Violin Sonate.

Allegro. $\text{d} = 100.$

or thus.

J.S.Bach.—Camille Saint-Saëns

Sheet music for piano, page 3, featuring five staves of musical notation. The music includes dynamic markings such as *f*, *sf*, *p*, *cresc.*, and *ff*. Fingerings are indicated above the notes, and performance instructions like "non legato" and "l.h." are present. The music is divided into sections labeled "1." and "2." at the bottom right. The page number "3" is located in the top right corner.

non legato *l.h.*

leggierissimo.

cresc. *p* *cresc.*

1. 2.

1178 - 2

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THE announcement of the sudden death of Sir Arthur Sullivan has been conveyed by telegraph to every part of the civilized world and has evoked more general expressions of regret than ever before were brought forth by the decease of a musician; for Sullivan was emphatically a popular composer, and his operas have delighted myriads who were indifferent to more elaborate styles of compositions.

It has been aptly said of him that he stands at the head of English music of the Victorian era.

Sullivan's long list of popular operas, with the collaboration of Gilbert, opened a new field in operatic history. Before this "Box & Cox" and "The Grand Duke" had appeared. In 1875 he began his joint work with Gilbert, with "Trial by Jury;" and the "Sorcerer," "Pinafore," "Patience," "Iolanthe," "Princess Ida," "Pirates of Penzance," "The Mikado," and "Yeoman of the Guard," followed in quick succession. This last is, perhaps, the best of the series, though it never attained the astounding popularity of "Pinafore" and "The Mikado."

"The Gondoliers," charming in its music and witty in its lines, was the last of the Gilbert & Sullivan series.

Of the more pretentious works of Sullivan may be mentioned his "Ivanhoe" and "Golden Legend," which have been sung in Berlin as well as London, his incidental music for the "Tempest," "Merchant of Venice," "Merry Wives," "Macbeth," and "King Arthur." His sacred cantatas, "The Martyr of Antioch," "The Light of the World," and "The Prodigal Son," are much admired,

and hold a high place among choral societies. "The Rose of Persia," lately given in this city, was his latest opera. Among others are "Ruddigore" and "Haddon Hall."

In his long list of songs, all possessing individuality and merit, the most signal success has been "The Lost Chord."

Sullivan was never married. He was of a genial, merry disposition, and had hosts of personal friends. If the statement that he left a fortune of \$700,000 is correct, he made legitimately more money out of his art than any other musician that ever lived. Handel was not impecunious, and Meyerbeer was a wealthy man; but the record of Sir Arthur Sullivan in this line far excels them all.

The funeral services of Sir Arthur Sullivan took place in St. James's Chapel. The interment was in St. Paul's Cathedral, an honor similar to that accorded Purcell and Handel, who are entombed in Westminster Abbey.

MESSRS. H. P. DIBBLE and J. C. EISENBERG gave a piano and song recital at Y. M. C. A. Hall on the 4th inst. A well selected programme was very creditably rendered.

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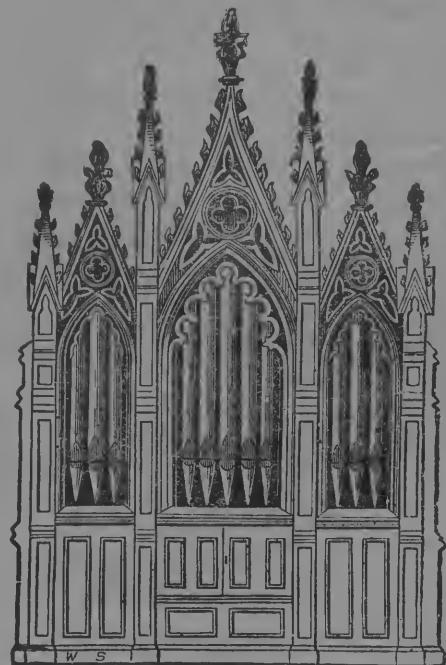
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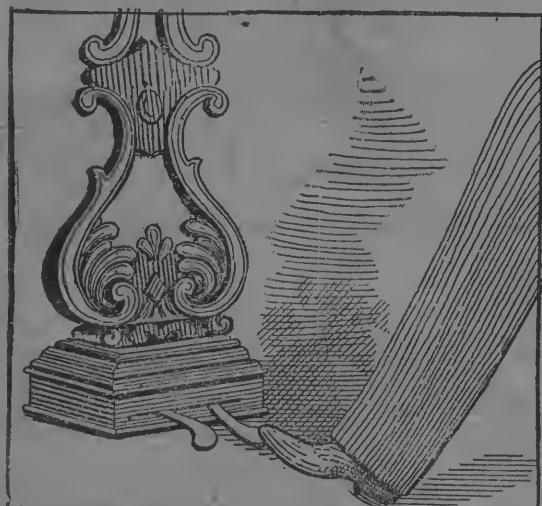
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